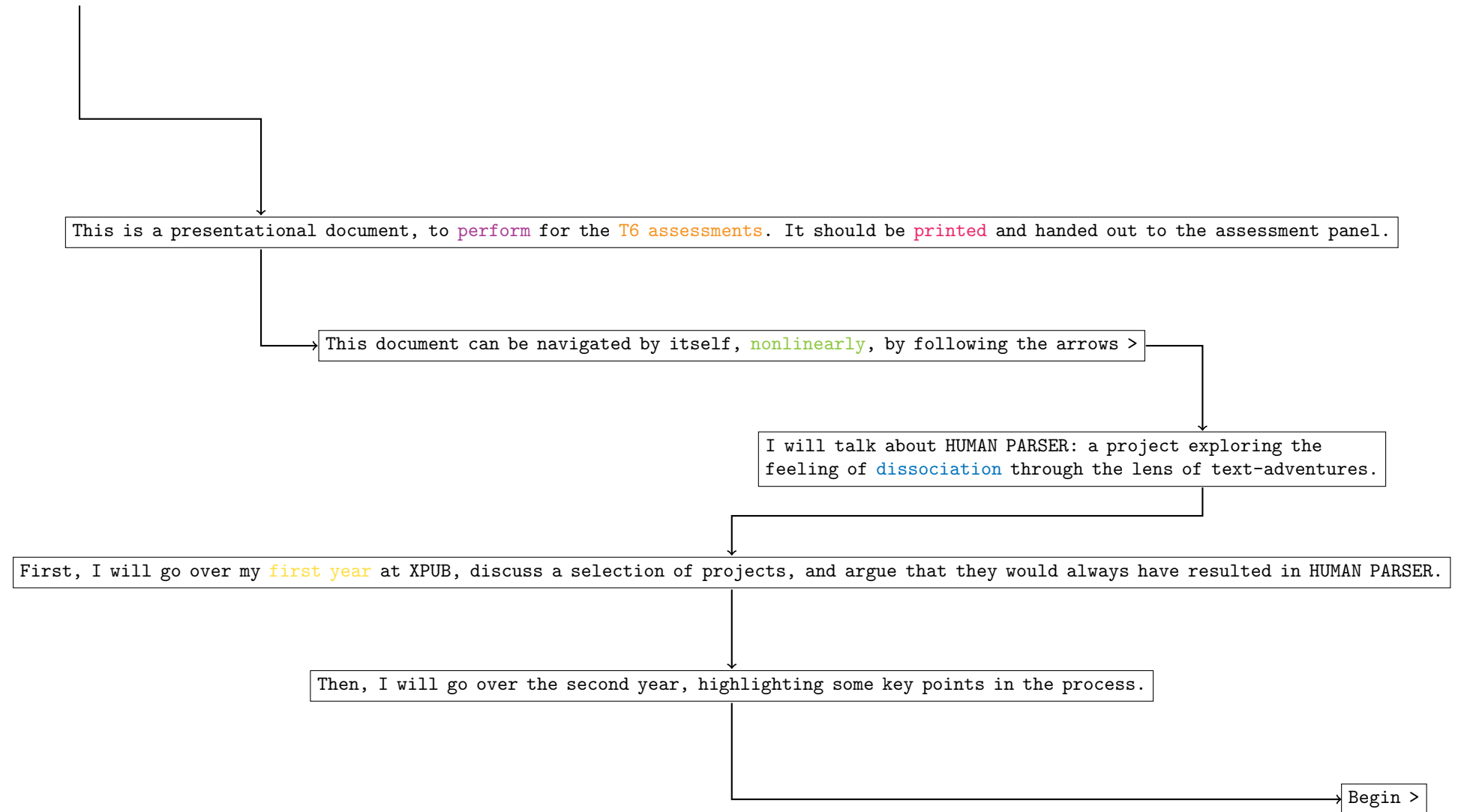
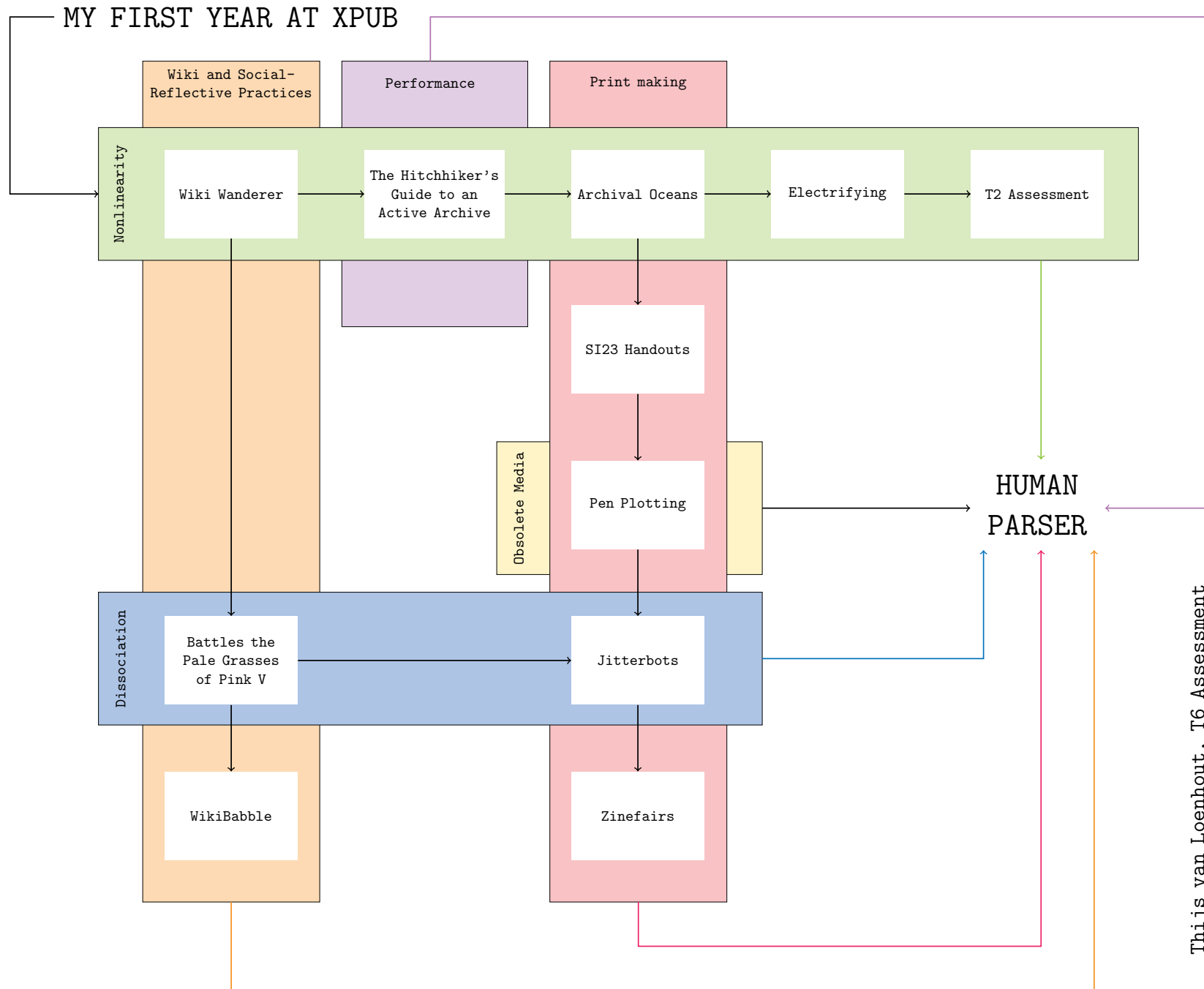


T6 Assessment

Thijs van Loenhout

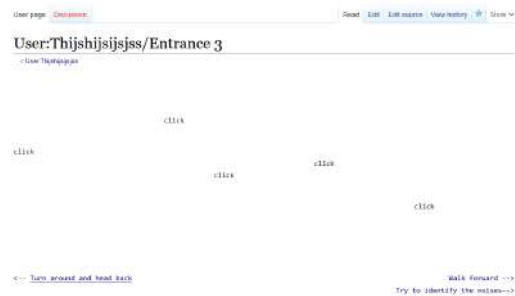
2025-06-19





Thijs van Loenhout, T6 Assessment

Wiki Wanderer



Battles the Pale Grasses of Pink V



WikiBabble



Reflective Practices Nonlinear

My first project in XPUB, made during the intro week: a choose your own adventure on our community wiki. But by virtue of the wiki's openness a 'create your own adventure'.

During these first days I was figuring out how to answer the question 'what is your practise', and figured I'd rather show some things of game making and interactivity of static media than tell people about it. It is curious now to see that already then I gravitated to nonlinear texts.

Navigate THHGTA A A >

Read Pink V >

Reflective Practices Dissociation

During SI22 I was amazed by the constrained writing techniques I was introduced to. Inspired by this, I started writing some text of my own. In particular did I find these techniques to be very suitable to capture dissociative feelings -- feelings I was experiencing myself a lot at that time.

Talk WikiBabble >

Draw Jitterbots >

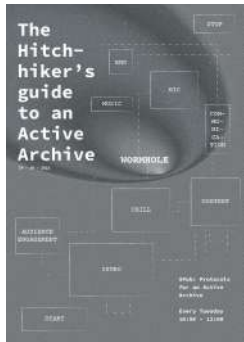
Reflective Practices

I've been very active on our wiki these two years, and found it a great place not just to document, but also to use it as a reflective and introspective tool to help myself generate. There's many factors to this, and one is the social nature of it.

To explore this more, I started using this medium as the go-to messaging system with Alessia. We set up WikiBabble, a chatroom on the wiki. I am still intrigued by the tension of these intimate conversations through an explicitly public medium like this wiki.

Reflect HUMAN PARSER >

The Hitchhiker's Guide to an Active Archive



Nonlinear Performance

Together with Anita and Rosa I made a radio show for SI22. A Choose Your Own Adventure style radio drama, with the content of the show reacting to listener actions in an Etherpad.

It was another exploration of nonlinearity, and my first taste of scripts and performance. I was amazed that so early in the program I already had the opportunity to work on a project that combined so many interest. It was really rewarding, and set the course for what came after more than any other project.

[Explore Archival Oceans>](#)

[Perform HUMAN PARSER >](#)

Archival Oceans



Nonlinear Print

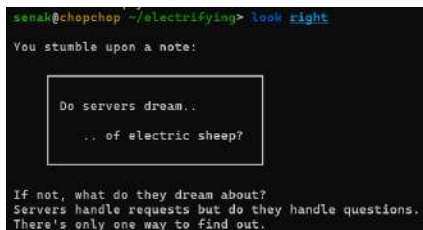
With Anita I made a zine in response to the Hitchhiker's radio show, featuring three different scripts in which the other roles' scripts are slowly obfuscated. It was an exploration of language, conversation and social dynamics, and a different way to look at nonlinearity: not through canonical decision making, but through questions such as 'when is it my turn to speak?'

It was also the first printed publication I made at XPUB, and the start of exploring many printing techniques new to me (such as RISQ, for this zine).

[Escape Electrifying >](#)

[Fold SI23 Handouts >](#)

Electrifying



Nonlinear

During my T2 Assessment, I wrote: 'But at the end of the day, I am not here to become a better programmer', that I like to help others with it, and that my coding practice was challenged to embrace more seamfulness. I'm happy with the progress I made to this end.

Electrifying is a bite-sized command-line text-adventure I made with Senka in a jam format. It captures some of my new approaches to coding.

[Present T2 Assessment >](#)

T2 Assessment



Nonlinear (Reflective Practices)

In my T2 presentation, I highlighted themes also present in this presentation (interactivity, performance, print making). It's interesting to see how much was already there -- it gives reassurance for developing my practice further.

Curiously, I chose to format my first moment of assessment as a choose your own adventure. By now, I was figuring out how well this format was suited to capture some tension of agency and identity -- especially since this CYOA was also a scripted performance.

[Play HUMAN PARSER >](#)

SI23 Handouts

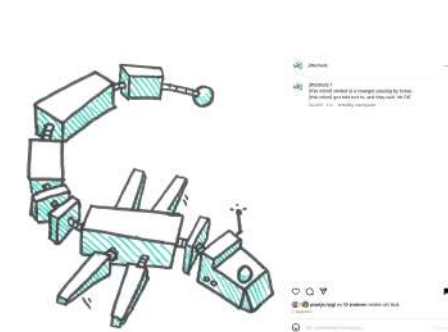


Print

For SI23 I really wanted to explore print making more, figuring I was now in an ideal position to work with new machines and learn new techniques from my knowledgeable peers. Anita, Zuzu and I made handouts that hold open and invite to be read like a quilt: from all angles, exploring as you go.

[Collaborate Pen Plotting >](#)

Jitterbots



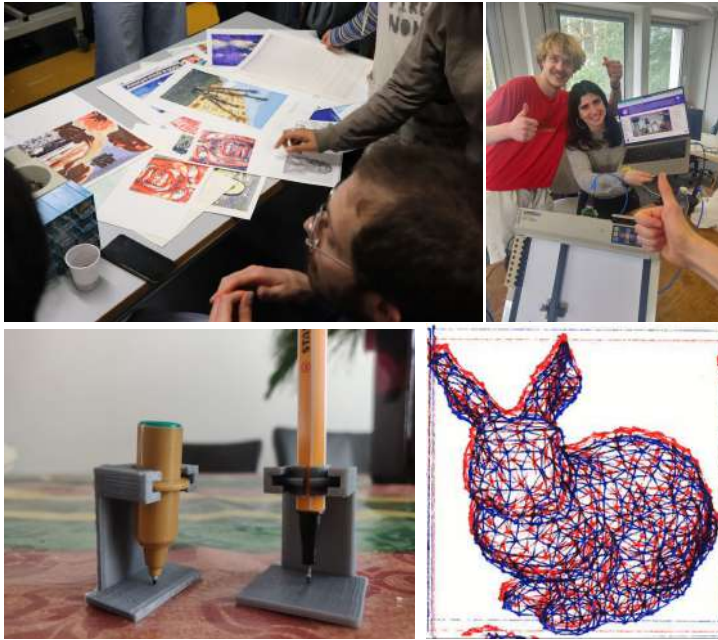
Print Dissociation (Reflective Practices)

I was not feeling well this summer. Amidst a crisis of mental health, I started a project drawing robots and publishing them daily with a poem. Jitterbots explored the dissociation I was feeling. It used writing similarly inspired by constrained techniques, and explored intimacy and vulnerability in a playful way. The collection of robots I turned into a book, postcards and a poster. It later served as a starting point for my graduation work.

[Attend Zinefairs >](#)

[Become HUMAN PARSER >](#)

Pen Plotting



[Print](#) [Obsolete Media](#) ([Reflective Practices](#))

I did a lot of pen plotting over these years -- more than I can capture here. It's been great to work with these machines: to repair them, spark my curiosity through them, and see community built around them. With Alessia and Victor I started the Pen Plotting Party, a collective facilitating events and workshops around these machines. This has been amazingly motivating and rewarding, letting me get in touch with new people, new methods, new software, and new curiosities within myself. Plotter projects include:

- * 2 plotting parties, 2 workshop and 2 events
- * Designed and 3D printed holders and tools
- * Various programs to interact with plotters
- * 50+ plotted Album covers
- * A 3D movie

The plotters have made me explore my relation to 'the machine', have made me experiment and step outside of my comfort zone. I'm keen on exploring more in the future, with more events planned and projects (e.g. around audio and animation) in development.

[Draw Jitterbots >](#)

[Slow down, HUMAN PARSER >](#)

Zinefairs



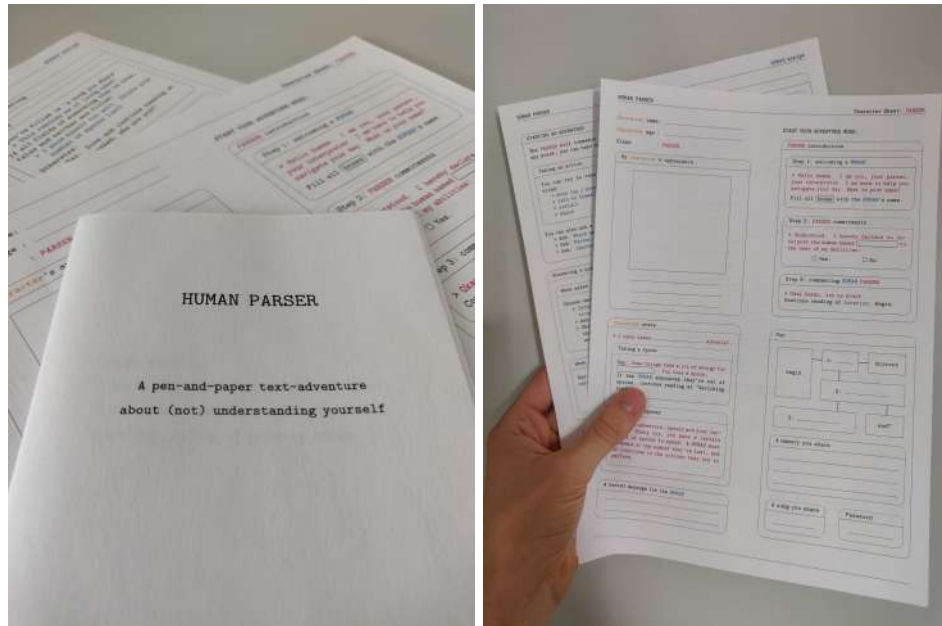
[Print](#)

Zinecamp, machinecamp, INC zinefair, SPREAD zinefest and Brutus Wintermarket. I've felt my imposter syndrome decrease over attending these events. Doing SPREAD in particular as part of a residency at SIGN project space in Groningen was a learning experience in terms of in-site research, production, collaboration and piercing out of the XPUB bubble. After a month of research, we spent 4 days exploring the city through public interventions, and made a daily newspaper to publish our findings.

[Print](#) [HUMAN PARSER >](#)

Human Parser

Dissociation Nonlinear Reflective Practices Print Obsolete Media Performance



HUMAN PARSER

A pen-and-paper text-adventure

```
> Get Game Files
Human Parser is played with 2 people, anywhere, in 30-60-90 minutes. Players share a manual and have a character sheet each: one human, one parser. View the individual files below, or download the bundled .zip file.
> files
> manual: A4 PDF, A4 booklet
> human character sheet
> parser character sheet
> Read Thesis
> Examine Project
> By Thijs van Loenhout
```

A pen and paper text-adventure, serving as a conversational tool by providing scripts to the players. It explores dissociation through the languages of parsing.

It is available for print-and-play on thijsoid.github.io/humanparser.

Key decisions since we last spoke:

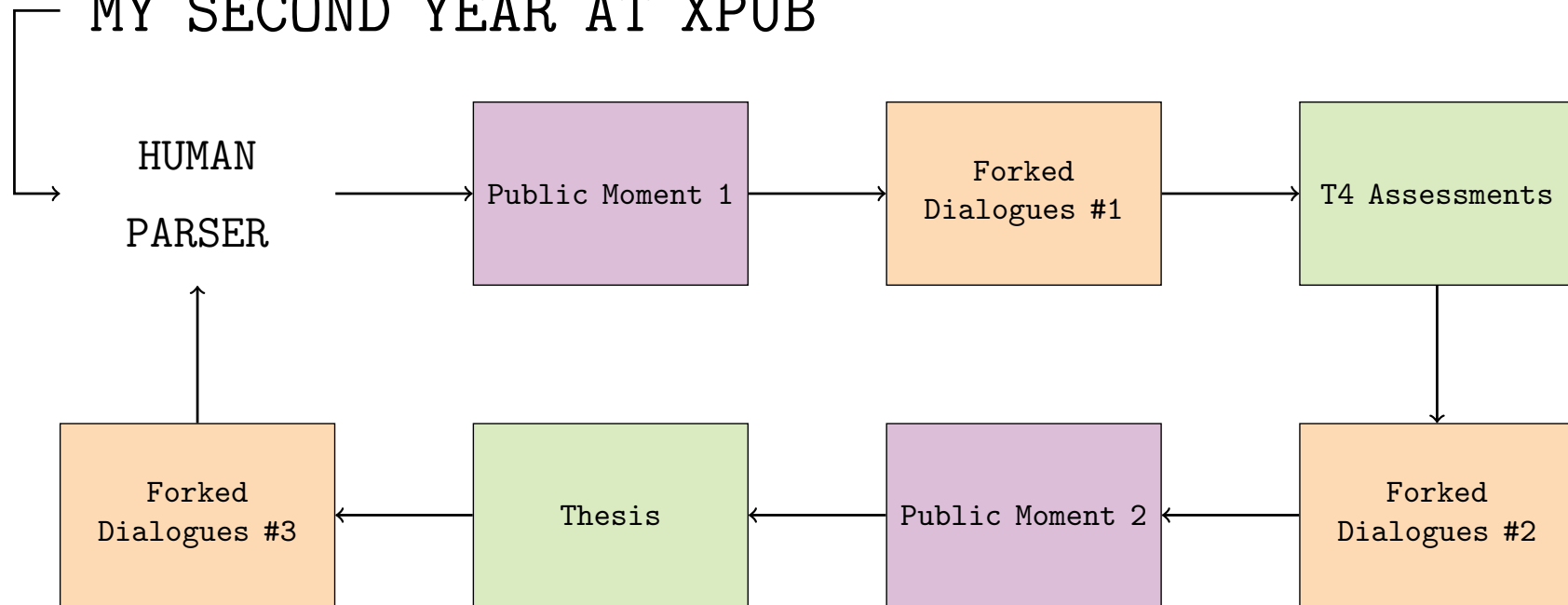
- * To embrace performative traditional game elements
 - > Leaning more into scripts
- * To work on paper instead of digitally
 - > To foster more direct human contact.
 - > Aligned with my goals in print making, and provided an interesting challenge with a novel result.
 - > The game can now be made public in more ways than one: e.g. an exhibition or digitally through print-and-play.
- * To drop an explicit narrative layer
 - > Through playtesting it became clear the 'human' and 'parser' roles already provided enough cohesion and play. By focusing on the human interaction that was already there, I address the concern of adding too many layers that themselves cause dissociation.

Continue to second year >

Or continue to thesis >

Or continue to graduation show >

MY SECOND YEAR AT XPUB



Thijs van Loenhout, T6 Assessment

Public Moments

The Robot Assembly Line and Social Performance Testing Facility

Performance Reflective Practices Dissociation



A durational performance in which humans are parsed in a computational system. Using Jitterbots as a reference guide, attendees were invited to assemble a robot that reflected themselves.

[Continue >](#)

The Human Processing Queue and Mutual Understanding Area

Performance Reflective Practices Nonlinear Dissociation

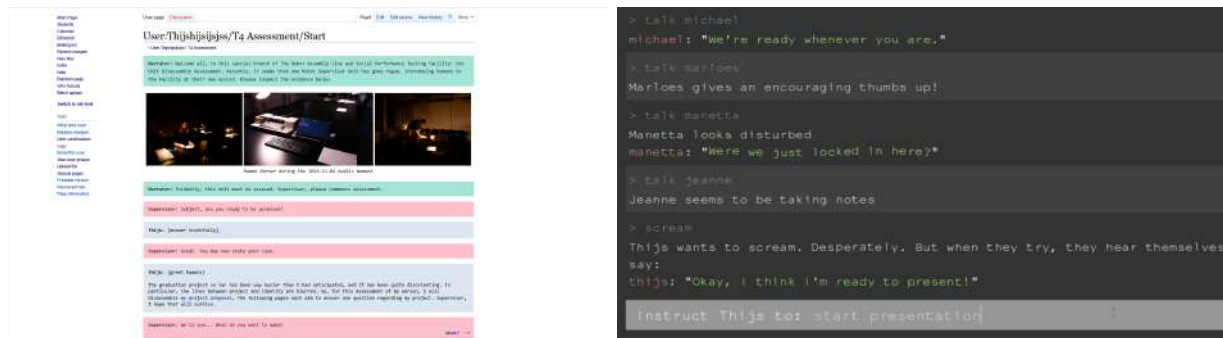


A durational performance in which readers / players were invited to take part in a 'conversation simulator'. Using a booklet as a manual, providing a micro text-adventure on paper.

[Continue >](#)

T4 Assessments

Performance	Reflective Practices	Nonlinear
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Other moments I was able to use for testing were the T4 assessments. Again I was making nonlinear performances: one scripted with multiple readers, one entirely in a text-adventure framework I made. At the time, I was facing difficult decisions on the project's the virtuality and performativity. Generally feedback was encouraging. One point of awareness was raised that I made sure to pay particular attention to in the project: to be careful not to add another layer of dissociation.

Continue >

Forked Dialogues

Reflective Practices

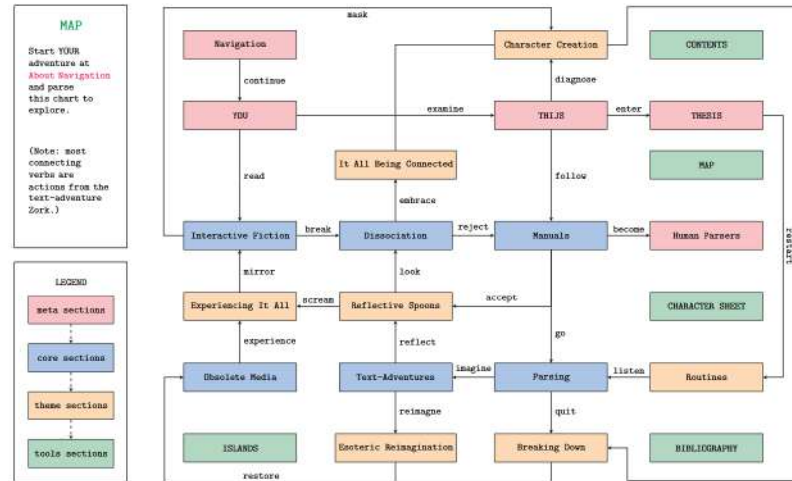


Playtesting sessions: with a core group we were able to sit down for a few hours each time. A place not just to test demos I made (a game + manual for each), but to converse about games, texts, and projects. Fruitful, and always surprising that I could just organize something like this.

Continue >

Thesis

Dissociation Nonlinear Reflective Practices Print Obsolete Media (Performance ?)



My thesis turned out to be a very important part of the year, guiding my research through the reflecting it prompted me to do. It became a text-adventure itself, a personal and intimate story. This presentation's format is inspired by my thesis. In particular they're both made by pushing LaTeX -- a tool I had been deeply familiar with in a wildly different setting -- to its limits. Due to life events outside of XPUB, I got a deadline extension. This was an important learning moment for me: it's something that I would've seen as indicative of 'failure' in the past. But now I see it actually led to a result I'm happier with (also in life outside of XPUB ;)).

[Back to HUMAN PARSER <](#)
[Continue >](#)

Graduation Show

Dissociation Nonlinear Reflective Practices Print Obsolete Media Performance



A durational performance in which humans are invited to parse each other and themselves, with the help of the game. Similar to the public moments, I will have a 1-on-1 chat with the visitors and perform a smaller version of the game with them. Then, duos are invited to find a place for themselves on the island to play the game, or take it with them to play later.

[Back to HUMAN PARSER <](#)
[Continue >](#)

The End...?

- * Why did I come to XPUB?
 - > To engage with a multiplicity of people, methods and validity
- * What do I leave with?

No single image can capture this

Continue ?

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